

# CANTATAS

For  
a Voice with Accompaniment;  
Together with  
SONGS ON VARIOUS SUBJECTS,

For  
One Two & Three Voices:  
A Through Bass to the whole  
And all the Songs Transposed  
for the Flute.

---

The Words & Musick by Henry Carey

---

London. Printed for the Author, and Sold at the Musick  
Shops. 1724. Price 6s



38  
12. 14.  
163.





T O T H E  
SUBSCRIBERS.



THE following Compositions having had the good Fortune to please in Private, and being desired to Publish them, I have at last ventured 'em abroad, for these Reasons:

*To please my Friends,  
To mortify my Enemies,  
To get Money,  
And Reputation.*

And First, To you, my Friends, whose kind Influence cherish'd my Fancy, and gave Life to my Endeavours, this comes a grateful, tho' small Return for your Favours to the Author; who, like the School Boy, lays his little Specimen at your Feet, to implore your Protection, to receive your friendly Censure, and promise future Amendment.

As for my Enemies, one would hardly think such a merry Fellow as I should have any, (but such have your Encouragement and my Industry rais'd me) they, I am sure, neither expect or desire any thing of this Nature from me, therefore take I this Opportunity to undeceive them; and if they have not Generosity enough to call home their Ill-Will, I despise the Friendship of such implacable Men, and still court them for my Enemies.

The Care of my Family is my allotted Task in this Life; the Science I profess is the Portion given me for their Support; and as I am accountable to them for what I hold in Trust, I think my self obliged to make the most of it: I hope therefore no Body will blame me, for endeavouring to get Money to make Life easy, and Contemplation free.

All Authors are ambitious of Reputation, tho' few obtain it. I am resolv'd to stand Candidate, however; if I succeed, it will overpay my Labours; if I fail, it shall be a Warning to me for the future.

And now, my most honoured Friends! accept the Will for the Deed, for I assure you I have done my Best; if you think well of my Endeavours, I shall smile at Envy, and bid Ill-Will defiance. For what more can I wish, when my little Labours have pleas'd you, your Approbation has mortify'd my Enemies; by your Encouragement I have got Money; and your Friendship is Reputation, to

*Your most Obedient*

*and Obliged,*

H. CAREY.



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As for my Enemies, one would hardly think such a merry Fellow as I should have any, (but such have your Encouragement and my Industry rais'd me) they, I am sure, neither expect or desire any thing of this Nature from me, therefore take I this Opportunity to undeceive them; and if they have not Generosity enough to call home their Ill-Will, I despite the Friendship of such implacable Men, and still count them for my Enemies.

The Care of my Family is my allotted Task in this Life; the Science I profess is the Portion given me for their support; and as I am accountable to them for what I hold in Trust, I think my self oblig'd to make the most of it: I hope therefore no Body will blame me for endeavouring to get Money to make Life easy, and comfortable to me.

All Authors are ambitious of Reputation, tho' few obtain it: I am resolv'd to stand Candidate, however; if I succeed, it will give my Labour; if I fail, it shall be a Warning to me for the future.

And now, my most honoured Friends! accept the Will of your Dear, for I assure you I have done my Best; if you think well of my Endeavour, I shall like at Bay, and bid Ill-Will farewell. For what more can I wish, when my little Labour has pleas'd you, your Approbation has mortify'd my Enemies; by your Encouragement I have got Money; and your Friendship is Reputation.

John Wainwright

and Oblig'd

H. GARRICK



# The Artfull Shepherdess

Recit.

Cantata

The fair Pastora, late in a Shady

Grove, with Coridon her Darling Swain, Prostrate before her a Thousand tales of

Love the Shepherd told, but the Relentless Fair, with Air dis-

-dainfull; thus answer'd all, his Protestations.

Aria

The



Groves the Plains, the Nymphs the Swains, the Silver Stream, the Cooling

6 5 6 5 6 5 #6 6 5 6 7#6

Shade; all all declare, how false you are, how many Hearts you

6 5 6 5 6 5 #6 6 5

have be = tray'd: Ungratefull! go, too well I know your fatal,

7#6 2 6 7

false, de = luding Art! to e'er = y She, as well as me; you

6 5 6

make an Offring of your Heart.

6 5 #6 6 6

tr 4 3



*Largo*

:S:

Yes, I will leave you,

:S:

Cruel Maid! yes, I will leave you, Cruel Maid! your dread Com-

-mand shall be Obe'y'd; your dread Command shall be O-

-bey'd. yes, I will leave you, Cruel Maid! your dread Command shall

be O = bey'd; shall be Obe'y'd; your dread Command shall be O-

-bey'd, shall be Obe'y'd.



But know, thou Charming Tyrant! know, from you to Certain Death I go; from

you to Certain, Certain Death I go. Da Capo al segno: 8.

Recit.  
This said; with Eyes expressing deadly Reso-lution, the

Melancholy Shepherd took his leave: the Artful Shepherdess

is at a Stand! resolv'd (how'er) she will not lose him so; with

Looks alluring, and a Syrens Voice, she kindly thus recalls him.



*Aria*

[illegible]



Handwritten musical score for the song "Gentler Usage" by Thomas Augustine Arne. The score is written on ten staves, with a vocal line (treble clef) and a keyboard accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal line.

The lyrics are: "Dearest Swain! turn, turn a-gain, turn, turn again my dearest Swain! Gentler Usage thou shalt find, gentler u-sage thou shalt find, gentler u-sage, gentler usage thou shalt find; gent - - ler usage"

The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a time signature of 3/4, and a variety of note values (quarter, eighth, sixteenth notes, rests). It also features trills (tr) and slurs. The handwriting is in a cursive style typical of the 18th century.



7  
The Epithalamium for 3 Voices

thou shalt find.

You have my Heart, but want the Art, the Art of

reading Womankind; you have my Heart, but want the Art,

the Art of reading Womankind.

Da Capo



# An Epithalamium for 2 Voices

This is the Day, this is the Day,  
 This is the Day, this is the Day,  
 Sa = = = cred, Sa = = = cred to Mirth and Joy! Sa = = =  
 Sacred to Mirth, Sacred to Mirth, to Mirth and Joy! Sacred to  
 = = cred to Mirth & Joy! Joy! in which the Hap - py, happy Pair were  
 Mirth, to Mirth & Joy! Joy! in which the Happy, happy Pair were  
 Join'd; the hap - py, hap - py, happy Pair were Join'd; let bound = = =  
 Join'd; the hap - py, hap - py, happy Pair were Join'd; let bound = = =

The musical score is written for two voices, Soprano and Bass, in 3/4 time. It consists of six systems of music. The first system begins with the lyrics 'This is the Day, this is the Day,'. The second system continues with 'This is the Day, this is the Day,'. The third system features a melisma 'Sa = = = cred, Sa = = = cred to Mirth and Joy! Sa = = =' followed by 'Sacred to Mirth, Sacred to Mirth, to Mirth and Joy! Sacred to'. The fourth system continues with '= = cred to Mirth & Joy! Joy! in which the Hap - py, happy Pair were' and 'Mirth, to Mirth & Joy! Joy! in which the Happy, happy Pair were'. The fifth system concludes with 'Join'd; the hap - py, hap - py, happy Pair were Join'd; let bound = = =' and 'Join'd; the hap - py, hap - py, happy Pair were Join'd; let bound = = ='. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and ornaments. There are also some handwritten annotations and corrections throughout the score.



less Pleasure, boundless Pleasure Every Soule employ; the Swain is  
less Pleasure, boundless Pleasure Every Soul employ; the Swain is

6 4 13 6

blest, the Swain is blest, the Lovely, Lovely Nymph is Kind.  
blest, the Swain is blest, the Lovely, Love-ly Nymph is Kind.

5 6 7 15 6 5 4

# Chorus for 3 Voices

Pass the Glass around with Pleasure, Pass the Glass around with Pleasure, 'tis the  
Pass the Glass around with Pleasure, round with Pleasure, 'tis the  
Pass the Glass around with Pleasure, 'tis the

6 7 1 6 6 6



*Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings*

*Bride and Bridegrooms Health!*

*Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings*

5 6 6 6 5 6

*without measure, Honour, Peace, long Life and Wealth, Honour! Peace!*

*Honour! Peace!*

*without measure, Honour, Peace, long Life and Wealth, Honour! Peace!*

6 6 6 4 3 6 5

*long Life and Wealth! long Life and Wealth!*

*long Life and Wealth! long Life and Wealth! Da Capo*

*long Life and Wealth! long Life and Wealth!*

6 6 6 4 3 6 6 5 4 3



*The Tragical Story of the Mare, Compos'd  
in the High Stile by Sig.<sup>r</sup> Carini*

*Cantata*

*Unhappy me! what shall I do! my poor Dear*

*Mare, has lost her Shoe; and I've no money, to buy new. Some Drunken*

*Rascal, in the Night, has torn her Saddle, out of Spight;*

*thas ruin'd and undone me quite! but what does most my Soul As-*

*-sail; is that in Fury of his Ale, the Cursed Dog, has Lop'd her*

*Tail.*

*Segue L'Aria*



## Aria

*Andante*

O Mare! O Mare, well mayst thou Grumble, thy

Shoe is lost, and thou must Stumble, thy Shoe is lost and thou must

Stumble, must Stum = ble. O Mare, O

Mare! well mayst thou Grumble, lost is thy Shoe, and thou must

*Adagio Alquanto*

Stum = ble, must Stum = ble!



Mr. Boy of the Theatre Royal the Word by  
The Hunting Song in a Fortell Song

75. 6 75. 6 6 6 4 3 Surely the Fellow's

Brains were Addle, that cropt thy Tail and tore thy Sad

tr dle, surely the Fellow's Brains were Addle, surely the Fellow's

Brains were Addle, that cropt thy Tail, thy Tail, and

tore thy Saddle, that cropt thy Tail, and tore thy Saddle;

Adagio

tore thy Saddle, that cropt thy Tail, and tore thy Saddle;



*The Hunting SONG in Love in a Forrest, Sung by  
M<sup>r</sup>. Ray at the Theatre Royal. the Words by  
Shakespear*

*What shall he have that Kill'd the Deer? what shall he have that Kill'd the*

*Deer! his Leathern Skin and Horns to wear, then sing him Home, then*

*sing him Home, then sing him Home sing him Home sing him Home.*

*Chorus of Huntsmen*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*

*Then sing him Home then sing him Home then sing him Home sing him Home sing him Home*



Handbook page 3

Take thou no scorn to wear the Horn, take thou no Scorn to wear y<sup>e</sup> Horn, to

wear the Horn, — — — — it was a Crest e'er thou wert born. Chorus again

it was the Crest thy Father bore, it was the Crest thy Father bore, thy

Father's Father long before, thy Father's Father long before. Chorus again

The Horn, the Horn, the Jolly Horn, y<sup>e</sup> Horn, the Horn, the Jol - ly Horn.

is not a Thing to Laugh to Scorn, is not a Thing to Laugh to Scorn.

End with the Chorus



# The Expostulation

Handwritten musical score for "The Expostulation". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a cursive, handwritten style. The lyrics are written below the staves, with some words underlined. The score includes various musical notations such as notes, rests, trills (tr), and fingerings (e.g., 7, 6, 5, 4, 3, 2, 1). The lyrics are: "Turn, turn away mine Eyes, make not a Sacrifice, make not a Sacrifice of my poor Heart! turn, turn away = = = mine Eyes, make not a Sa = = = crifice, make not a Sa = = = = crifice of my poor Heart!". The score ends with a double bar line and repeat dots.

Turn, turn away mine Eyes,

make not a Sacrifice, make not a Sacri = fice of my poor Heart!

turn, turn away = = = mine Eyes, make not a Sa = = = crifice,

make not a Sa = = = = crifice of my poor Heart!



*Tho, beyond Mea = sure, you share the Plea = sure;*

*that feels the Smart, that feels the Smart, you share the*

*Pleasure, you share the Pleasure, that feels the Smart, that*

*feels, that feels the Smart; you share the Pleasure;*

*Adagio*

*that feels the Smart. Da Capo*



# *(The Intrigue) by way of Dialogue*

*Siciliana*

Make haste, and away mine only Dear! make haste and away, a

way, for, all at the Gate, your true Lover does wait; and I

Prithee make no delay.

O how shall I steal away my Love?  
 O how shall I steal away?  
 My Daddy is near, & I dare not for fear,  
 Pray come then another Day.

3

O this is the only Day my Love,  
 O this is the only Day!  
 I'll draw him aside, while you throw the Gates wide;  
 And then you may steal away.

4

Then Prithee, make no delay, dear Boy!  
 Then Prithee make no delay;  
 We'll serve him a Trick, for I'll slip in the Nick;  
 And to my true Love away.

5

O Cupid befriend this Loving Pair,  
 O Cupid befriend 'em, I pray!  
 May their Stratagem take, for thine own sweet sake;  
 And Amen! let all true Lovers say.



29

(A Reveille)  
Or Morning Call to the Bride & Bridegroom  
For 2 Voices

See! the Morning gives you Warning to suspend your dear Delight! see! the  
See! the Morning gives you Warning to suspend your dear Delight! see! see! see the  
Morning gives you Warning to suspend your dear Delight! Rise to  
Morning gives you Warning to suspend your dear Delight, Rise, rise, rise to  
Bless us, and Caress us! Cupid bids you quit the Fight.  
Bless us, and Caress us! Cupid bids you quit the Fight, quit the  
quit the Fight, quit the Fight; Cupid bids you quit the Fight.  
Fight, quit the Fight, quit the Fight; Cupid bids you quit the Fight.



# Happy Myrtillo

On a Grassy Pillow, the Youthfull Myrtillo, the Youthfull Myrtillo, Trans-

ported was laid; in his Arms a Creature, whose Every Feature, whose Every

Feature for Conquest was made; to his Side he Clasp'd her, and

Fondly Grasp'd her, and fondly Grasp'd her, while she Cry'd Oh Dear! Oh

Dear Myrtillo! had I known your will Oh! had I known your will Oh! I'd never come here.

2

Streams gently flowing,  
And Zephyr blowing, & Zephyr &c  
Ambrosial Breeze;  
A Swain admiring,  
And all Conspiring, & all &c  
The Charmer to please:  
The dear Nymph Complaining,  
No more denying, no more &c  
A Silent Grove;  
Oh blest Myrtillo!  
You may if you will O, you &c  
Be happy as Jove.

3

Now the Devills in it  
If such a Minute, if such &c  
The Shepherd could lose;  
No, no, no Myrtillo  
Has better Skill O, has &c  
His Moments to Chuse:  
The delightfull Treasure,  
Of Love & Pleasure, of Love &c  
He boldly seiz'd!  
And like Myrtillo,  
He had his fill O, he had &c  
Of what he pleas'd.



# The Precaution) in French & English

23

Gardez vous bien ber-gere! de vous laisser Charmer:

de vous laisser Charmer:

Conservez L'art de Plaire,

Fuyez celui d'aimer, fuyez celui D'aimer!

L'Amour est un Martire,  
Qui ternit les Appas,  
Qui ternit les Appas:

Souffrez que Lon soupirent,  
Mais ne soupirez pas,  
Mais ne soupirez pas.

O Nymph divinely Charming, take heed thou art not Charmid,

take heed thou art not Charmid!

Be still all Hearts a-larming,

but never be Alarmid, no never be Alarmid.

Love is a fatal Anguish,  
Tis Youth & Beauties Bane,  
Tis Youth & Beauties Bane;

Let all Men for you Languish,  
But neer Regard their Pain,  
No neer Regard their Pain



# The Jolly Bacchanal

Handwritten musical score for "The Jolly Bacchanal". The score is written on a single page, numbered 22. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the music is written above them. The lyrics are: "Come all ye Jolly Bacchanals, that Love to Toppe good Wine, let us Offer up a Hogs-head, unto our Masters Shrine, our Masters Shrine. Then let us Drink, & never Shrink for I'll tell you the Reason why, 'tis a Great Sin, 'tis a Great Sin, to Leave a House till we've Drank the Cellar Dry. In Times of old I was a Fool I drank the Water clear, but Bacchus took me from that". The music is written in a style typical of 18th-century manuscript notation, with many accidentals and a complex melodic line. The lyrics are written in a cursive hand, and the overall appearance is that of an old, handwritten manuscript.

Come all ye Jol  
ly Bacchanals, that Love to Toppe good Wine, let us  
Offer up a Hogs-head, unto our Masters Shrine, our Masters Shrine. Then  
let us Drink, & never Shrink for I'll tell you the Reason why, 'tis a  
Great Sin, 'tis a Great Sin, to Leave a House till we've Dra  
nk the Cellar Dry. In Times of old I was a  
Fool I drank the Water clear, but Bacchus took me from that



*Rule he thought 'twas too severe: He fill'd a Goblet to the*

*Brim, & he bade me take a Sup, but had it been a Gallon Pot, by*

*Jo - - ve I'd tofs'd it up.*

*And ever since that happy Time good Wine has been my*

*Chear: now nothing puts me in a Swgon but Water, or Small Beer*

*Then let us Tope about my Boys and never Flinch nor Fly, but fill our*

*Skins brimfull of Wine, and Drain the Bottles Dry.*

6 5 4 3



# A Touch on the Times

A Merry Land by this Light, we Laugh at our own undoing, and  
 Labour with all our Might, for Slavery and ruin. New factions we  
 daily raise, new Maccims we're ever instilling, and him that to  
 day we Praise, to Morrow's a Rogue & a Villain.

The musical score is written for two staves (treble and bass clef) in G major (one sharp) and 6/8 time. It features various musical notations including eighth and sixteenth notes, rests, and bar lines. Fingerings (6, 5, 6, 5, 6) and breath marks (65) are indicated throughout the piece.

The cunning Politician,  
 Whose Aim is to gull the People,  
 Begins his Cant of Sedition,  
 With Folks have a care of the Steeple.  
 The Populace this Alarms,  
 They bluster, they bounce, & they vapour,  
 The Nations up in Arms,  
 And the Devil begins to caper.

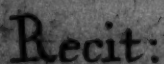
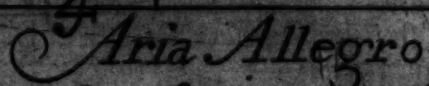
The Statesmen rail at each other,  
 And tickle the Mob with a Story,  
 They make a most damnable Pother,  
 Of National Interest and Glory.  
 Their Hearts they are bitter as Gall,  
 Tho' their Tongues are sweeter than Honey,  
 They don't care a Figg for us all,  
 But only to finger our Money.

If my Friend be an honest Lad,  
 I never ask his Religion,  
 Distinctions make us all mad,  
 And ought to be had in Derision.  
 They Christen us Tories and Whigs,  
 When the best of em both is an Evil,  
 But we'll be no Party Prigs,  
 Let such Godfathers go to the D—l.

Too long have they had their Ends,  
 In setting us one against t'other,  
 And sowing such strife among Friends,  
 That Brother hated Brother.  
 But we'll for the future be wise,  
 Grow sociable, honest and hearty,  
 We'll all their Arts despise,  
 And laugh at the Name of a Party.



## CANTATA

Recit: *I go to the Elifian Shade where Sorrow ne'er shall wound me,**where nothing shall my rest invade, but Joy shall still surround me.**Aria Allegro* *I fly - - - from**Celia's cold disdain, from her disdain, I fly - - -**She is the Cause of all my**Pain, for her alone I die, I die, I die, I die.*



Recit:

Her Eyes are Brighter than the Midday Sun when he but half his

Radiant Course has run when his Meridian Glories Gay - - - ly shine and

Gild all Nature with a Warmth Divine

Aria Lento

See yonder Rivers flowing Tide <sup>ch</sup> w. now so full so full appears <sup>ch</sup> w. now so full so

full appears those Streams that do so sweetly Glide those Streams y

do so sweetly Glide are no - - - thing no nothing but my Tears



Recit:

There have I wept till I could weep no more and Curs'd mine Eyes & Curs't mine

Eyes when they have shed their Store then like the Clouds that rob the Azure Main I've

Drai - - - - - n'd the

Flood to weep it back again. Aria Affettuoso

Pity my Pains ye Gentle Swains, gentle Swains

Pity my Pains, Pity my Pains Pity my Pains ye Gentle Swains



## Vivace

Cover me with Ice and Snow cover me with Ice and Snow cover me with Ice and

Snow I Burn I Burn

I scorch I

scorch I Glow Prestissimo

Fu - ries tear me quick-ly bear me to the Dismal Dismal Shades below

Where Yelling and Howling & Grumbling & Growling strike our Ears with



Horrid Woe Horrid Woe Hissing Snakes Fiery Lakes were a

Pleasure and a Cure Not all the Hells where Pluto dwells can give such

Pains as I endure To some Peaceful Plain con =

vey me on a Mossy Carpet lay me Fan me with am =

brofial Breeze let me Die let me Die Die

Die and so have Ease



*Songs in Harlequin Doctor Faustus*  
*The Words by M<sup>r</sup> Booth*

*Recit*



*Immortal Powrs who favour Humane Race, You who the*



*Various Seasons kindly bless, Appear! Let Mirth & Musick fill the Skies,*



*while from below their gladfom songs arise; The Earth from Magick's*



*Cursed Pow'r is free, and Heav'n it's self Joyns in their Jubilee.*



*Aria Vivace*



*Celestial Pow'rs Celestial Pow'rs Haste haste a -*



*Sym*  
-way Haste haste haste away Haste away

*Sym*  
Haste away Haste haste away Celestial

*Sym*  
Pow'rs at Phæbus call

at Phæbus call who rules the Day haste haste away *Symphony again*

Peace and Joy Peace and Joy Peace and Joy on Earth re-

-store the Great Enchanter the Great Enchanter is no more

no no no more no no no more *Da Capo*



*Flauti unisoni**Aria Affettuoso**Haste O*

Beautiful Queen of Night with thy Silver Crescent bright thy lucid Charms ob-

scure no more th' Enchanter now has lost his Pow'r

Crown our Joys Celestial Queen Crown our Joys Co-

lestial Queen appear and grace the Sacred Scene appear - - appear

Appear and grace the Sacred Scene

*Da Capo**FINIS.*

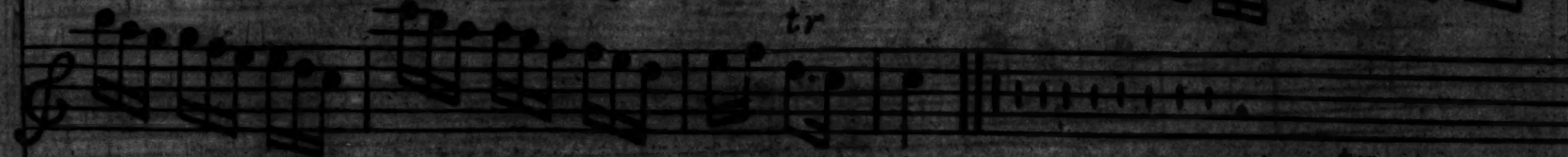
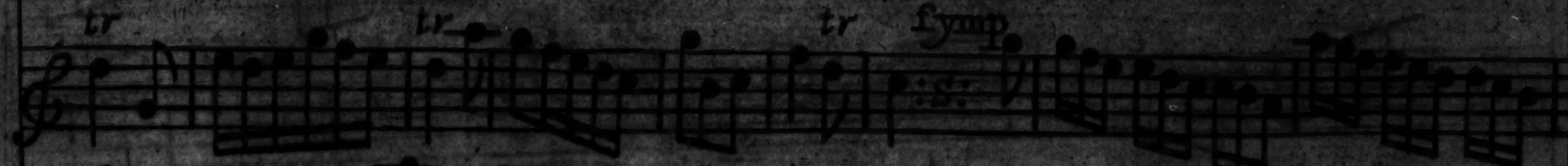
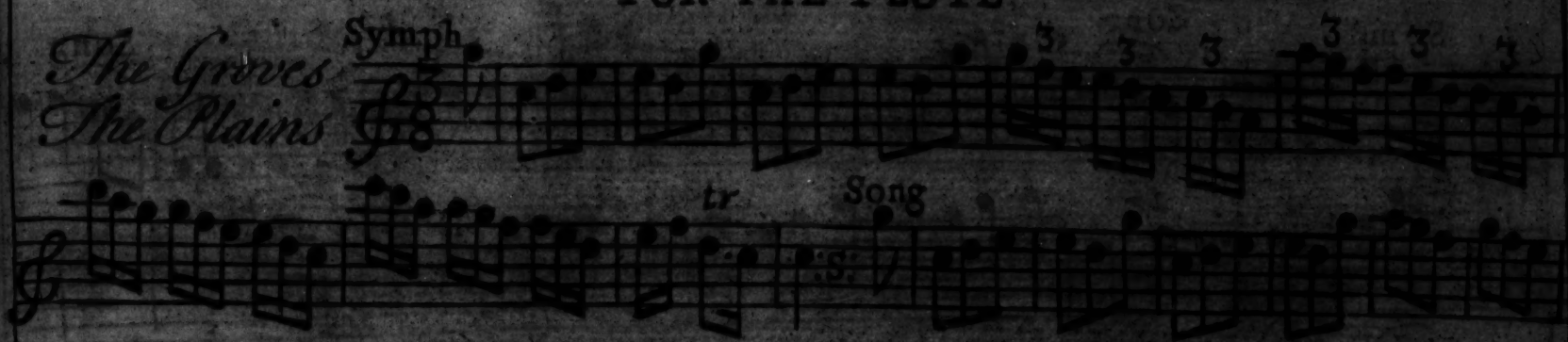


*The Song Part Transposed*  
FOR THE FLUTE

33

*The Groves*  
*The Plains*

Symph



*Yes I will*  
*Leave you &c*

Largo



*Turn Turn*  
*Again &c*

Allegro

Sym





FOR THE FLUTE

Handwritten musical score for "The Bird Song" by J. S. Field. The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, the words "Sym" and "Song" are written, indicating sections of the piece. The score is marked with "tr" (trill) and "3" (triplets). The piece concludes with the instruction "Da Capo".

This is the Day

A handwritten musical score on aged, yellowed paper. The title 'This is the Day' is written in a cursive hand at the top left. The music is written on six staves, each beginning with a treble clef and a key signature of one sharp (F#). The first staff includes the tempo marking 'Sym.' and the word 'longo'. The notation is a mix of eighth and sixteenth notes, often beamed together in groups. Trills are indicated by 'tr' above certain notes. There are several asterisks (\*) placed above notes on various staves. The paper shows signs of age, including foxing and some staining.

*Pafs y<sup>e</sup>  
Glaſs &c*

The image shows a handwritten musical score on three staves. The first staff is labeled 'Pafs y' Glaſs &c' in a cursive hand. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some measures containing repeat signs. The second staff also has a treble clef and a one-flat key signature, and it continues the melodic line with similar note values and rests. The third staff follows the same notation style, ending with a double bar line and the letters 'D C'.



FOR THE FLUTE

35

*O Mare*  
*O Mare*

Musical score for the piece "O Mare". It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various note values, rests, and trills. The second staff continues the melody. The third staff includes a tempo marking "Adag." (Adagio) and a double bar line. The fourth and fifth staves continue the piece, ending with a double bar line and a "DC" (Da Capo) instruction.

*Hunting*  
*Song*

Musical score for the piece "Hunting Song". It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation includes various note values, rests, and trills. The second staff continues the melody. The third staff includes a tempo marking "Adag." (Adagio) and a double bar line. The fourth and fifth staves continue the piece, ending with a double bar line and a "DC" (Da Capo) instruction. The sixth staff begins a new section. The seventh staff includes a tempo marking "Adag." (Adagio) and a double bar line. The eighth and ninth staves continue the piece, ending with a double bar line and a "DC" (Da Capo) instruction.



*Turn Turn  
Away &c*

Musical score for the piece "Turn Turn Away &c". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adag:". The piece features several trills (tr) and slurs. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and the marking "DC".

*Make haste  
& Away*

Musical score for the piece "Make haste & Away". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adag:". The piece features several trills (tr) and slurs. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and the marking "DC".

*See the  
Morning*

Musical score for the piece "See the Morning". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adag:". The piece features several trills (tr) and slurs. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and the marking "DC".

*On a Grassy  
Pillion*

Musical score for the piece "On a Grassy Pillion". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adag:". The piece features several trills (tr) and slurs. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and the marking "DC".



FOR THE FLUTE

*O Nymph*  
*&c*

Musical notation for the piece 'O Nymph &amp;c'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The notation includes various note values, rests, and trills (marked 'tr'). The piece concludes with a double bar line.

*The Jolly*  
*Bacchanal*

Musical notation for the piece 'The Jolly Bacchanal'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and trills (marked 'tr'). The piece concludes with a double bar line and the word 'Belle' written below the final staff.



## FOR THE FLUTE



*A Merry  
Land &c*



*Elisian  
Shades*





FOR THE FLUTE

39

This musical score for flute, page 39, contains the following elements:

- Staff 1:** Features a trill (tr) and a series of eighth notes.
- Staff 2:** Includes the instruction *Pity* and a key signature change to one flat.
- Staff 3:** Includes the instruction *Pia* and a trill (tr).
- Staff 4:** Includes the instruction *Affettuoso*.
- Staff 5:** Includes the instruction *Vivace*.
- Staff 6:** Includes the instruction *Cover me* and a key signature change to one flat.
- Staff 7:** Includes the instruction *F. Bur*.
- Staff 8:** Includes the instruction *Prestissimo*.
- Staff 9:** Includes the instruction *Trills*.
- Staff 10:** Includes the instruction *Largo*.
- Staff 11:** Includes the instruction *Where*.
- Staff 12:** Includes the instruction *Presto*.



*Celestial  
Power's**Flutes  
&c.*



